

# youth

JULY 1972

THE BARD TURNS ON TEENS IN VERMONT  
A CAPSULE CATECHISM FOR TODAY'S CHRISTIANS  
SCI-FI FILM PUTS ECOLOGY INTO ORBIT  
THE ATOMS AIM FOR OLYMPICS



Coach Fred Thompson



# Olympic-Bound Atoms Club

## YOUTH

JULY 1972, VOL. 23, NO. 7

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BY ELEANOR MOORE  
PHOTOS BY NANCY FLOWERS

The Olympics may seem a world away from a black ghetto of New York City. But for a group of hard-running young women from the Bedford-Stuyvesant area of Brooklyn, Munich—as well as the ghetto—is now a real possibility.

The girls' coach, Fred Thompson, grew up in Bedford-Stuyvesant. He **knows** that in spite of many well-meaning social projects from the "outside," the economically-depressed, crime-ridden area is a microcosm of urban evils. And yet, 12 years ago he started a youth reclamation project single-handed, with his own money. Today he's still the proud master of what has come to be the internationally-famous girls' track team—the Atoms.

Right from the start, the Atoms proved to be tough, competitive runners with star quality. Cheryl Toussaint, Gail Fitzgerald, Michelle McMillan and Pat Hawkins have broken national and world records, toured Europe, run the Olympics and showed off their form in four-color "Sports Illustrated" photo stories. More than superb athletes, they are seasoned "performers"

# FULL STRIDE WITH PRIDE

**"You want to do well in school, to run well, and to act right—to be a total person."**



Cheryl Toussaint

Gail Fitzgerald

who handle TV camera crews and newspaper reporters with sophistication.

The Atoms will most likely walk away from Munich this summer with a handful of Olympic medals. But that doesn't excite founder-coach Fred Thompson half as much as the probability that 19 Atoms will be attending college this fall. For Thompson is not an ordinary coach, and his mission is not a simple one.

Now a lawyer at the American Broadcasting Company, Thompson continues to live in the ghetto he "got away from." He was a track star in high school and college, but he started the Atoms as a social project. The idea, he says, was "to instill in these girls a sense of community, discipline, and to enhance their college potential.

"We can reach the girls because we have something they want—travel. Also, the name 'Atoms' has become a byword for success, and everybody would like to be attached to some kind of success."

Success on the track has given the Atoms the confidence to break out of the ghetto mold and attain excellence in other ways, too. And Fred Thompson is delighted to see the true goals of his "social project" being realized. "We're really proud of how much better they're doing in school," he says, "even if they're just getting out of high school with higher averages. We have 11 girls in college now—none on athletic scholarships because they don't exist. We've found ways of piecing it all together and most of these girls live on local campuses."

The team members themselves are more specific than their coach about the changes the team has made in their lives. It's not easy for a black Bedford-Stuyvesant girl to become something other than what she's always seen around her. "I can tell you, there's very little discipline in the ghetto," one girl remarked. So the discipline must come from sheer will. And it's Thompson, with his spirit, tenacity and high aspirations, who



Michelle McMillan



Pat Hawkins

instills this in his team members—the will to train, to run and to study.

Pat Hawkins, the national 200-meter hurdle champion, tries to explain what happens to an Atom, what happened to her.

"It's hard to describe the total relationship you feel with Freddy," she says. "But you just want to please him. You want to get good marks in school, to run well, and to act right—in other words to be a total person."

When Pat joined the team in her junior year of high school, she was already a fairly good runner. But that was all. "I wasn't thinking of going to college," she says. "School isn't for everybody and I didn't like it!"

Suddenly Pat began to look around at her fellow Atoms, at Cheryl Toussaint—an example to everybody on the team for her rigid discipline and athletic ability—getting ready to enter NYU as a math major, at girls younger than she, already planning on college and competing among them-

selves for higher grades. It was then that Pat started studying. Within two years she had improved her academic standing so much that she was admitted to Long Island University where she's now a junior.

"If I hadn't joined the Atoms," she says, "I would have finished high school—maybe. I'd probably be married now with two kids."

The girls have recently received a new impetus to spur them on to academic achievement. The Madison Square Garden Association has opened up its private club room for Atoms graduation parties. Each year they will host a formal commencement dinner to which only college-graduating Atoms and their parents will be invited. "No dancing," one team member says. "We'll all be talking too much!"

A special Atoms ring is being designed which only Atoms college graduates will be permitted to wear.

To be an Atom means more than going on with school for these girls. It also means giving up a

lot. Rigorous daily practice is not only time-consuming, it's exhausting. Because their coach works all day, he can't get out on the field until five or six o'clock each evening, so a great part of the year they're running in the cold and the dark.

You can sense the pain and fatigue as you watch the girls training on the Boys High School field. They purposely wear dark sweats to hide themselves from Freddy's relentless eye and stopwatch. But the rhythmic "swish, swish" of sneakers on turf and the contrapuntal breath accompaniment cut through the darkness.

Fred's voice is tough and coaching. "Come on, take the turn . . . just a carry-through, no lift . . . good girl! Just keep your form, Shelley. Good girl!"

Many of the girls are so tired after such a session that they just want to go home and fall into bed. "I'm a real drag to have around," Pat Hawkins says. "Being on campus and around all the kids dating—they've got to teach me the new dances when we go out at night. And they always know I've **got** to be home by one o'clock!"

"You can never relax," she continues. "No matter how good you are, you just know next time there will be somebody new and better competing against you."

From her travels abroad, Pat senses that Europeans are more accepting of women track stars than are Americans.

"Women run for a much longer time over there," she says, "often until they're 40. An American might say, 'I couldn't marry a woman who runs track.' Europeans don't give it a second thought—they just accept us as women."

Gail Fitzgerald, one of the two out-of-state Atoms, is now a junior Physical Education major at Monclair State College. She is a super sprinter and a sure bet for next month's Olympics. She's also thoughtful, soft-spoken girl who obviously done a lot of thinking and growing inside herself lately.

"A lot of the kids at college are into drinking and partying and that stuff," she says. "But that's not for me." Gail spends an hour each way commuting from New Jersey to Brooklyn for daily practice, but she loves running and the travel opportunities it's given her.

Run forever? Probably not. Gail's whole family is musical, and she herself plays piano, sax and clarinet. Her 15-year-old sister, another Atom, plays excellent flute and her brother plays the trumpet. "Even if I continue running, I probably go on for my master's degree in music," she says. "It's so much more concrete and worthwhile than being a Phys Ed major."

Besides "giving up" many "normal" things that people their own age enjoy, the Atoms give a lot too. Many of the original team members are still running, and encouraging a "new generation of Atoms.



Carmen Brown (right)

The Atoms are in many ways a family group. The 50-member team ranges in age from baby Atoms of eight to Carmen Brown, the 27-year-old mama Atom. And she really is. Married and the mother of a young daughter, Carmen has participated in three Olympic meets and toured all over Europe and the Far East. Running is an important part of her life, and it's with some regret that she says Munich may be her final athletic appearance. "It's either my job or my running," she remarks.

Right now it's both—Carmen works from eight to four each day at the Wells Fargo Bank in the Accounting Department and then hurries down to practice after that. For the time being, her mother is taking care of her daughter.

**"Even if I keep running, I'll probably go for my master's degree in music."**

Carmen's 10-year-old cousin, Beth, is an Atom. Shyly, Beth says she hopes to follow in Carmen's footsteps. Everywhere you look around the practice field you see younger sisters and assorted relatives of the elder Atoms.

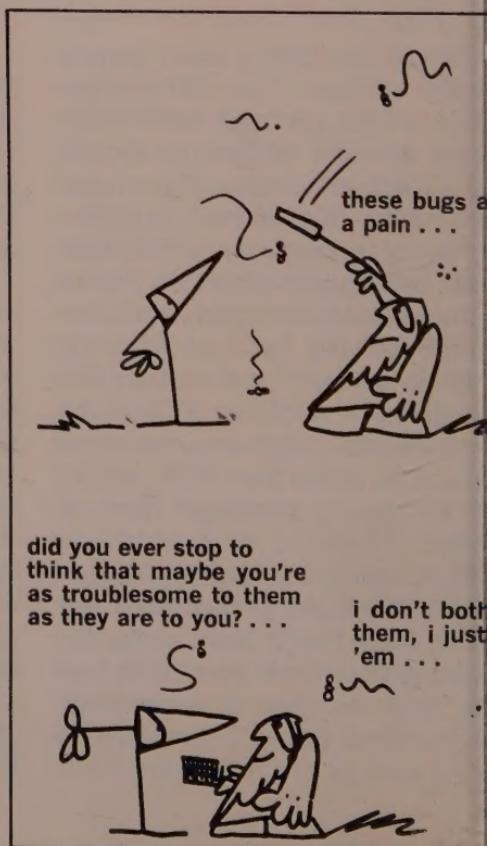
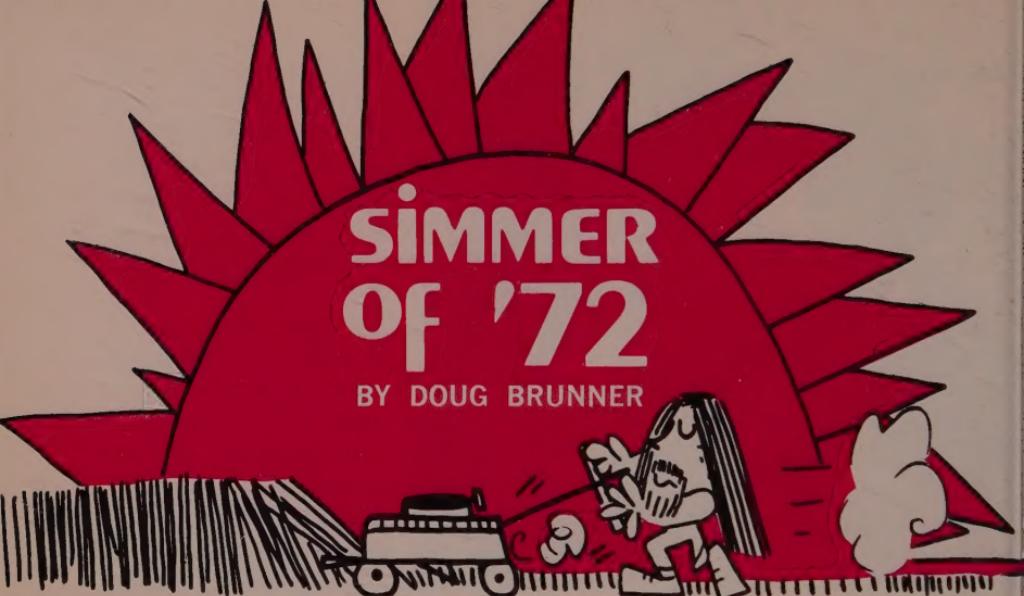
Perhaps the essence of the Atoms philosophy — what Fred Thompson imagined 12 years ago — was summed up by Pat Hawkins. "One of the unofficial duties of the older, experienced runners is to help Fred out by coaching the younger girls," she explains. "We're here to run and to teach them to run, but most important, we want to set the right kind of example for them."

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Eleanor Moore, free-lance writer from New York City, contributes occasionally to YOUTH magazine

# SIMMER OF '72

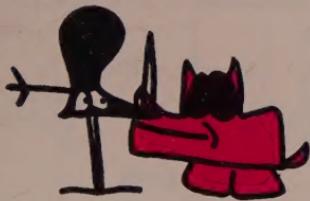
BY DOUG BRUNNER



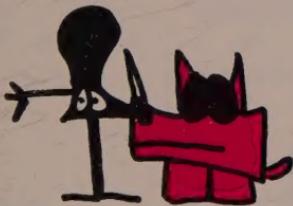
did you ever see anything  
funnier than white people  
sun bathing?



they discriminate against  
other people's color all winter



and then they try to look like  
us when it's summer

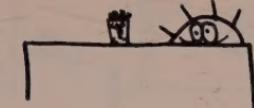


POWER TO THE SUN



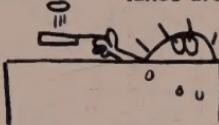
POPCORN  
25¢

i'm a working person now



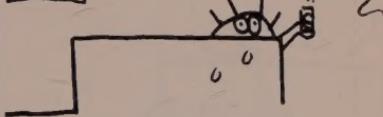
HOT DOG  
45¢

taxes are eating my checks



SOUP  
15¢

working conditions are terrible



CANDY  
10¢

but at least i have a job



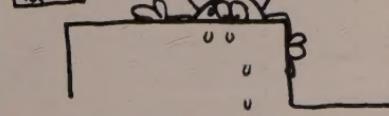
POPCORN  
25¢

i'm luckier than all those  
unemployed kids who hang  
out at the beach all day

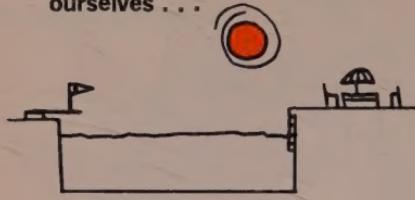
SOUP  
15¢

HOT DOG  
45¢

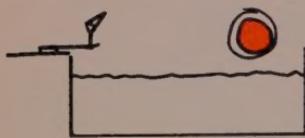
CANDY  
10¢



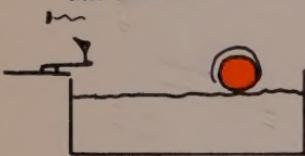
summer is a time to reorient  
ourselves . . .



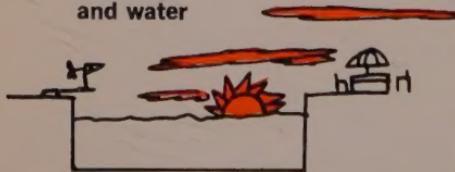
and be aware of different  
things



like nature



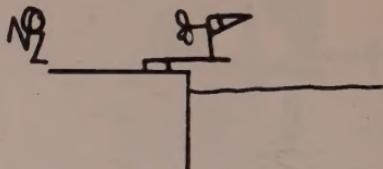
and water



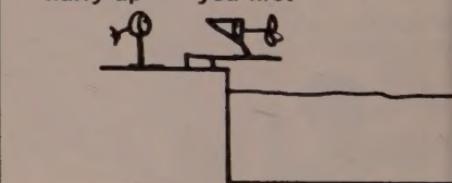
and being afraid to jump . . .



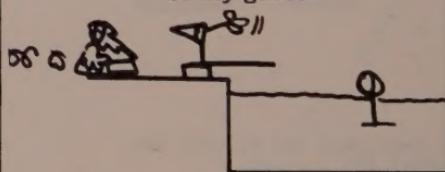
today i will dive



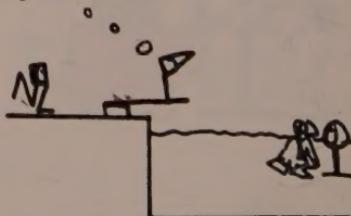
hurry up you first



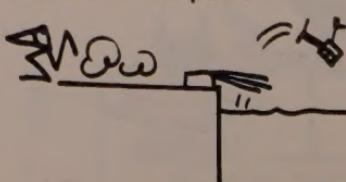
be my guest



any minute now



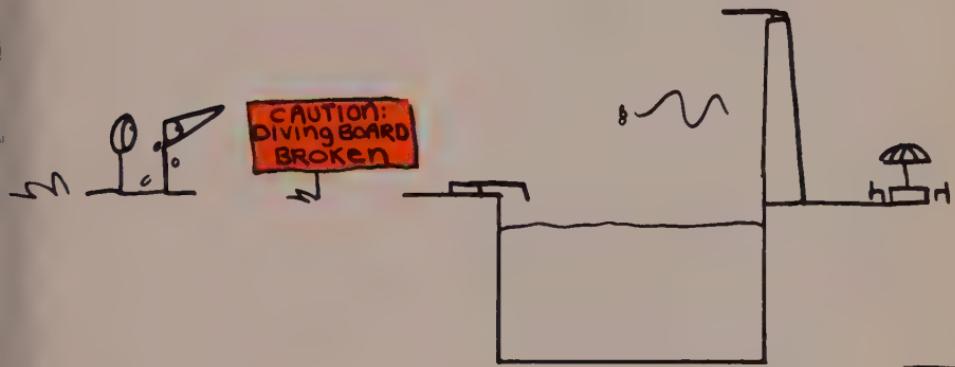
the first thing a would-be diver  
learns is to be polite



my first dive is imminent  
you can be my witness

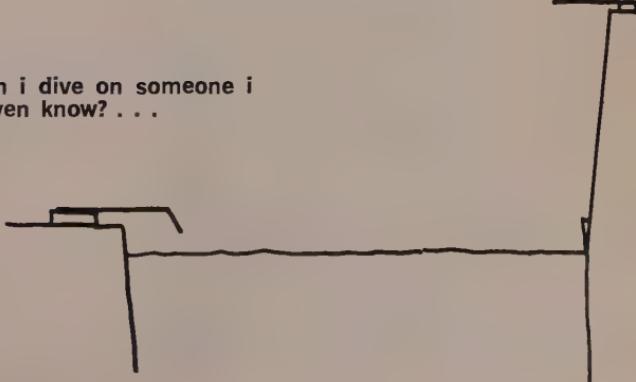


i've practiced my courage  
all day



why don't you  
use the other one?

how can i dive on someone i  
don't even know? . . .



let's see, i wrote the note



and they should find it in case something happens



that leaves the diving board and me ...



a rather springy one



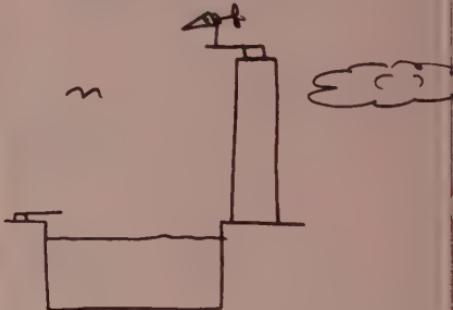
maybe i should make sure the water isn't a mirage



if i'm to go through all the agony i might as well make big splash



what's the difference of a few feet?



this dive will make the other one look like nothing

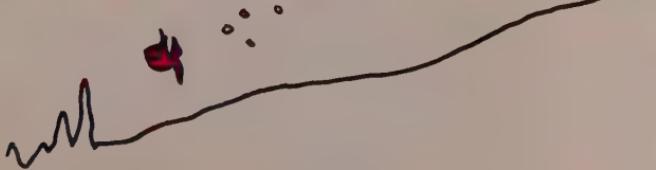


what happens if my parachute doesn't open?





thank god,  
oceans don't  
have diving  
boards . . .





# Making the Sailhouse Rock

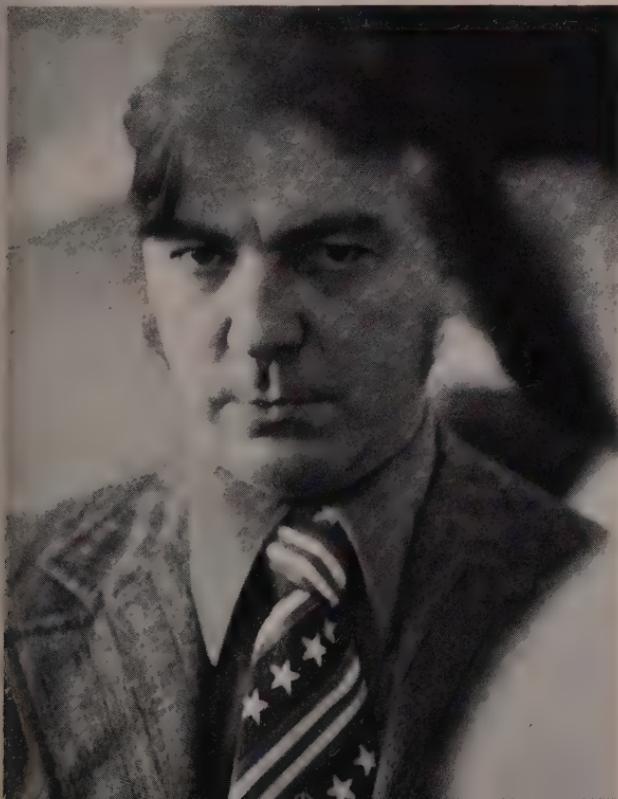
**Story and photos by  
Stephen Shames**

For a lot of people, the word "sheriff" conjures up an image of a tough, pistol-packin' lawman who spends a lot of time rounding up possees to hunt out the bad guys. But cities have sheriffs, too — administrators who are responsible for running the jails. And Richard Hongisto, recently-elected sheriff of San Francisco, faced a big challenge with the city jails when he came into office in January.

Sheriff Hongisto, 35, is a teacher/radio newsman/criminologist who has also been a policeman for

ten years. He hates crime and it is this that makes him want to take on the causes of crime—to make reforms. He is tough, but there the similarity with the "sheriff image" ends.

As a policeman, Hongisto championed the civil rights of blacks, "hippies," homosexuals and young people. It was this constituency which elected him to office last November when his three conservative running mates split the "law and order" vote. One of the most open, "public" of public officials, Hongisto will speak with anyone: reporters, prisoners, civil groups, churches. "I feel it's imperative to tell people in San Francisco what



**Supported by  
the youth vote,  
Sheriff  
Richard  
Hongisto  
is surprising  
the Bay Area  
with his  
common sense  
prison reforms**

I'm doing myself so that it can't become distorted through the local political organs that sell newspapers," he says.

When I first met the sheriff, he drove me out to one of the jails in his 1965 Chrysler, the official sheriff's vehicle. Along the way, he stopped to pick up a hitch-hiker. I asked him what he thought the greatest problem with jails is.

"That they exist," he said emphatically. "Because the high percentage of people we have in jail shows that there's a real problem in this country." He pointed out that in Scandinavia there is a very low percentage of people in jail, and that the society is relatively nonviolent.

"Why do some countries have homicide rates 200 times higher than in other countries?" he says. "If we really love our country we'll look to some of these other societies for lessons and adopt them."

Wherever he goes, the sheriff speaks about the deplorable conditions in prisons—especially the San Francisco prisons, which don't even meet the state government standards. He has a lot of ideas about why conditions are so bad.

"In our society—all societies—it's the powerless people who end up in jail," he says. "The poor people, unemployed people, the politically disenfranchised people who

literally can't vote. All politicians know that low income people in jail who don't vote can very safely be politically ignored. And the inmates don't even have the slightest knowledge of the channels that could exist to tell people what it's like inside a jail."

What about crime itself? What is it that causes the behavior we choose to term "criminal?"

"A lot of theories hold that crime is largely of a psychological nature and that people act out for emotional reasons because they haven't developed internal controls," the sheriff says. "But I believe that it is the inequitable distribution of wealth which has a great deal more to do with a series of social problems. And crime is only one of these problems."

Hongisto uses the example of the prostitute and her "client" to show the disparity between the rich and the poor. "If you talk to a prostitute, you'll find that she is a child of the poor—the ghetto," he says. "Her customer is relatively affluent—probably a white businessman. The public wants prostitutes picked up and charged, but not those who patronize them. And here you have what I think is a classic statement about how the rich exploit the poor, both physically and economically. In their physical act there is a very fine

**"The high percentage of people in jail dramatizes a real problem in this country."**

symbolic statement about the relationship between these two economic classes."

What happens, according to Hongisto, is that these economically and politically depressed people use the only power they have left—the power to disturb. And often, these disturbances are also classed as crimes.

"A lot of people think that there are just certain people who commit crimes from free will," says the sheriff. "And if we can just stop them, grab them and punish them, then the next time they'll decide differently. That's the theory, so that way punishment is rationalized and, in fact, demand-

ed. The more noise that is made from 'criminals,' the more the demand for repression and severe punishment. And as that continues and increases, civil liberties are eroded away. The depressed people who went to jail because they were depressed to begin with, and unemployed and unemployable and uneducated—they are put in jail and depressed even further."

As this cycle continues, bad jails become good jails in the mind of the public. The worse the jail, the better, because it punishes better. I asked the sheriff if he feels that there is such a thing as a "good" jail, and if so, how do you judge it.



Within a limited budget, Sheriff Hongisto is trying to improve conditions at the San Francisco jail.

"One of the ways to talk about the quality of a jail," he answered, "is the ratio of guards to inmates. Simply because when you have a lot of inmates for a few guards—like 12 to one—you can't even move people around inside that jail without losing security. Which means that prisoners are forced to sit in their cells all day, with no classes, no recreation, and in the case of the San Francisco jail, no breaks for meals. Prisoners are served in their cells on narrow wooden trays which, incidentally, don't hold much food."

Other ways to evaluate a jail are the money spent per day on each prisoner, the quality of the food and medical care, and whether or not it is punitive or treatment-oriented.

"In San Francisco, we really fail on all these counts," Hongisto said. "The previous administration made tenure appointments to friends and to people who came in off the street. At one point, we even found that a wanted man was working as a deputy sheriff!"

In his short time in office, Sheriff Hongisto has got a lot of things going with a very limited budget. His energy and willingness to slash through red tape and get something done quickly are famous all over town. In the process, however, he has stepped on a few

toes. Like the judges, for example. When they said they needed more money for the courts, Hongisto urged them to give up their three-hour lunches and work harder. And the jails' doctors whom he fired without notice when he discovered that they were being paid to work 40 hours a week, but were only working 15.

Most of his work so far has been toward making day-to-day life a little more bearable for inmates. There was no money for more classes in the prisons so he asked around and got volunteer teachers, raising classroom instruction from about eight hours to 75 hours a week.

"It makes inmates more employable when they go back on the street," he says. "But it's also good just to relieve the boredom, the monotony of prison. Because classes get them out of their cells; they're almost a form of recreation."

Since Hongisto has been in office, visiting hours have been expanded, and an enormous book drive has been launched.

"The prison library had nothing but the public library's rejects," he said. "Old books like and I actually did see this one 'My Dog Spot.' Now, over 60% of the people in the jail are black—ghetto black. And that means that

**"If we really love our country, we'll learn lessons from the less violent societies."**

'My Dog Spot,' is not too interesting to them. But we're getting books now that are more interesting to the inmates — everything from science to psychology to science fiction or mysteries."

Many of the people in the two San Francisco prisons are Spanish-speaking only, and yet the previous administration would not allow Spanish publications into the jail.

"The wardens couldn't read Spanish, so they were afraid the stuff would contain dangerous information!" Hongisto said. "We do allow the Spanish publications now, though.

"What really must be done," he continued, "is that people must

go to the jail and say, 'let me see who's here. Let me see what their problems are.' And in doing that, I found thin, pregnant women who were not getting enough food. One person was losing her teeth because of a calcium deficiency.

"We've also begun a sickle-cell anemia research program, because black people in jail have a disproportionately high incidence of that disease. We've just got to do a lot of things about the special problems of the special people in jail."

The sheriff talks to prisoners almost every day. He asks about their food, their medical problems, their personal problems. He brings



One of the most "public" of public officials, Sheriff Hongisto addresses all groups describing his ideas for reforms as they grow out of his daily contacts with prisoners.

the women valentines. He eats dinner with them from time to time. A lot of little things, hopefully leading to bigger things.

"I get so frustrated when I visit a cell block," he says, "because I know I can't talk to everybody."

The sheriff's personal concern for the prisoners has inspired a lot of volunteer help. Through his speeches and interviews he has called widespread attention to the prison conditions, and people are responding. Perhaps his most publicized effort on behalf of the prisoners was the "Jailhouse Rock," a benefit rock concert held for the Prisoners' Welfare Fund last spring which raised \$14,000. Among the performers were David Crosby, Graham Nash, Stoneground Earthrise and Neil Young, who made an unscheduled appearance.

"We get inmates in here who are so broke they don't have enough money to buy a stamp. So they can't even write out of the jail. The Prisoner's Welfare Fund is for things which aren't budgeted at all. Paper, pencils, anything. And TV, so they don't have to sit around all night long."

Other little things which make prisoners' lives a bit more bearable are the weekend plays and concerts which have just been started. One of Hongisto's depu-

ties is a playwright, actor and director. He went around to colleges to get their drama departments to help out. On Easter an anonymous donor gave enough money so that all prisoners could have a steak dinner.

"When I was a policeman," Hongisto said, "I did arrest people. People who were so destitute that they deliberately went into a restaurant, ordered a big meal, and ate very heartily. Then when the manager came around, they'd say 'I ain't got no money. Call the police and I'll have a place to stay, too.' So I arrested them, took them to jail. The problem is when they were released they still didn't have any money, and they still didn't have any place to go. So that sojourn in jail accomplished nothing."

"People are still being released from jail with no money" he continued. "Just dumped out on the street. In a small town, it might even be 'get out of town by sundown' in addition."

Sheriff Hongisto deplores the kind of thinking which says it's quite all right to help the rich get richer and the poor get poorer. "I hold the particular political view that society will be a little safer and a little saner and better for everyone if there's more equitable distribution of wealth. So that we don't have large groups

**"I get so frustrated when I visit a cell block, because I can't talk to everybody."**

of people isolated in poverty pockets and tramped into a vicious cycle where they try to equalize the wealth informally — that's often called robbery, petty theft, burglary, purse-snatching."

The sheriff is the first to admit that society isn't going to change very fast. And he isn't advocating that all prisoners be set free.

"I think we have to maintain a delicate balance in dealing with crime," he told **The San Francisco Fault**. "Part of our problem in a democratic society that is trying to find its way towards the new man, towards a better life for all, is that we have to, for the time we're here, maintain safe streets so that

women aren't raped every night and people aren't held up at gunpoint every other block. At the same time, we have to avoid having a police state in order to do it."

What about prisoners who seem to wind up back in jail almost as soon as they're released?

"I think we could reduce recidivism by being just a little humanitarian about this whole thing," he said. "We could have re-entry centers where released prisoners could go for food, clothing, a place to stay at least until they find a job. The kind of counseling and help so that they have an alternative to stealing their next



When there aren't enough guards, prisoners are often forced to stay in their cells all day, even at meal times.

dinner—or stealing **for** their next dinner."

In an effort to help with the awesome problems of released prisoners, San Francisco's Glide Church offered to take in and counsel 20 prisoners a month. But the sheriff turned this offer down.

"I told them 'no chance,'" Hon-gisto said. "'I have a big Greyhound bus that dumps about 30 people out of jail every day. How can I choose which prisoners need your help? You take all of them, or you take none.'"

The upshot: Glide Church tentatively agreed to take **all** released prisoners!

This is typical of the way the sheriff operates to get things done. When people ask—and they often do—what they can do to help, he tells them. And I've seen people back away twice.

When I asked what young people could do to help in their local prisons, he mentioned book drives, clothing drives and just plain visiting.

"They can try to find out who's in jail, and why, and see if they can take messages, entertain or help with recreational programs," he said. "And the community as a whole can try to get judges to work furlough programs and things like that. I think a lot of times people **are** willing to do

those things, but they just don't think of it. You know, sometimes just **encouraging** that those things be done gets things moving."

As a former policeman, Hon-gisto is fully aware of what a bad record can do to a young person—or anyone. "Young people who inadvertently get arrested on certain charges often shut themselves off from opportunities to help in many ways," he said. "And there's a lot which can be done to alleviate human suffering and to help people find a better way in life. So I urge young people not to close that door behind them."

Like a 1940s Bogart cop, Hon-gisto has a touch of cynicism about the application of the law. He sees corruption all around; he manages to function within the corruption. He becomes very angry when he sees anyone's civil liberties being eroded away.

"With their dogs, helicopters, and other gadgets, the police forces in this country are like an army. I'm very jealous of our civil liberties. I do feel that to the extent that we **have** them, it is the one thing which separates this country from many others—socialist and capitalist alike. And I'd like to hang onto those liberties."

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Stephen Shames is a photographer and reporter from Berkeley, Cal.

**"It's the powerless people who end up in jail—the poor, disenfranchised, unemployed."**

# A CATECHISM FOR TODAY'S STORYTELLERS

PREPARED FOR SKYE  
BY HER FAMILY



Written by Gabriel Fackre

## In response to a religious hunger

While in Honolulu for a teaching stint at the University of Hawaii, and to serve as theologian-in-residence at the Church of the Crossroads, Dr. Fackre and his family came into contact last year with a variety of new religions. They saw and heard the philosophy and mantras of the Far East close up when youthful devotees of Hare Krishna were given sanctuary on the church grounds because they could find no other place to practice their communal life. Meanwhile, the university bulletin board daily recorded the meetings of followers of Krishnamurti, Zen meditation, the Mahareshi, Meher Baba, the lectures of visiting gurus and a variety of opportunities in yoga. On top of that, the "Jesus people" were busy making converts in suburban Kailua at the

local Pentecostal church. Since then all these exotic mid-Pacific goings-on have rolled up on the shores of mainland, U.S.A. The religious hungers of young people are forcing church-going Christianity to go to the roots of its own faith.

The Fackre family did much thinking and rapping about its own basic commitments. Particularly so because one of its teen-age members was preparing for church membership at the time. What follows is a kind of "modern catechism" for Skye, done by other members of the family. The continuity is written by Dr. Fackre (Gabe), and the "illumination" is done by Dot, pop banner and button artist and mom of the family; Bonnie, folk singer and student at the University of Hawaii; Gabrielle who entered Yale last fall; Judy, also a folk singer and recent graduate at Newton High School in Massachusetts; and third grader Kirk. Skye herself had a hand in it, too.



### What does the church have to say?

QUESTION: Peter Townsend has given his testimony to Meher Baba in "Rolling Stone," the Beatles have told us about their gurus, many others are into Zen, astrology, or even witchcraft. And now Jesus

Christ is coming on strong as Superstar. The ordinary church, St. John's-by-the-gas-station, seems to be terribly out of it in all this. Does it have anything to say?

ANSWER: It's true, we haven't been talking much lately about what makes us tick. We've been too busy —either arguing about the cost of the new signboard in front of the church, or starting a coffeehouse for the kids. We should really be ashamed of the time we waste on

adorning our buildings while the world is burning. But as far as the coffeehouse goes and other attempts to care about people who have needs or are hurting — that's the kind of help for victims on the Jericho road that the church is supposed to be up to. After all, Christ didn't tell the Good Samaritan to hand out a tract or hold a seance. The Bible says the stranger "bound up wounds." But, it is true, that alongside of our acts of compassion and struggle for justice and peace, we have to communicate what we believe. We must try to answer the question that Superstar puts in Judas' mouth, "I only want to know . . ." People today are agonizing about questions of life and death, God and man. It's time to tell our story.



## Storytellers and their story

QUESTION: Tell your story? That doesn't sound like a philosophical trip or a lesson in meditation.

ANSWER: That is one of the things that makes Christianity different. It is a tale about something that has happened, is happening, and will happen.

The drama unfolds like this: "In the beginning . . ." God had a dream. A dream of a world which gave back the love that God "himself" is (until we get better words that clean up the male domination of our language, we reluctantly use

"he" and "man" in talking about God and humanity). Donald Baillie, the Scottish theologian, captures it in his picture of a campfire surrounded by a circle of exuberant dancers. Their eyes are on the fire, their arms are linked, and the glow cast on the trees around is warm and friendly. The fire is God, the dancers are humanity, the environment is nature. It is a world at one with itself.

If the dream was to come true, if Love was to be answered by love, man would have to return it as freely as God gave it. Friendship with God can't be programmed. So a key figure in the drama was made like God—in code language of the Bible in the "image of God." Man was born with a capacity to say "yes" or "no" to his Maker.

The plot thickens. The creature with the human face didn't turn out as hoped. He was much more interested in himself than in God. Human beings—symbolized in the biblical saga by the figure Adam (which means mankind) — turned on their heels away from God, and for that matter their fellow humans, and nature as well. To go back to our campfire, the dancers wheeled around with their backs to the blaze. That back-turning is what the code word "sin" means. Its result is the breaking of arms linked with others. So we now have a scene in which lonely figures who can't see each other anymore face an outer darkness illumined only by fearsome shadows cast by their frantic and

lonely gyrations. Here is the plight of our world, according to the Christian Story. The estrangement of humans from God, from each other, and from nature. It is the killing of the dream—God's dream.

Now another act in the drama opens. The Dreamer is not going to leave it at that. He scatters hints and clues of his intentions throughout the whole human race—deep in the conscience of people, in the ups and downs of nations, in the beauty and rhythms of nature. He does not leave himself “without witness.” The starry heavens above, the conscience within, the lessons learned in the rise and fall of nations all work together to call humanity to something better.

But all this doesn't turn man around. Something more drastic is needed.



## A gift: the vision of shalom

The hoping God then fixes upon a small near Eastern tribe noted for its stubborn and stiff-necked ways. If it can happen here, it can happen anywhere. God makes a “covenant” with Israel:

This people will experience the unswerving, patient pull of God toward his dream by their pilgrimage from slavery to a Promised Land. Further, God will give them a clear

idea of the kind of response he expects from that act of generosity—the moral commandments of right and wrong. In response they will be asked to love back God and serve his cause.

So God does his part. He takes them out of Egyptian slavery into land flowing with milk and honey. He raises up leaders like Moses who spell out the right and wrong of things. On top of that there come prophets who keep reminding people of the covenant, and who sketch a picture of what the world would look like if it were finally together: *shalom*, a vision of liberation and reconciliation among God, man, and nature.

No go. The effort fails, as the chosen people keep acting like the rest of humanity.

## God himself had to make the scene

So what's left to do? One thing God himself is going to have to make the scene. Evil has such a grip on the race that something more powerful than human will power is going to have to deal with it.

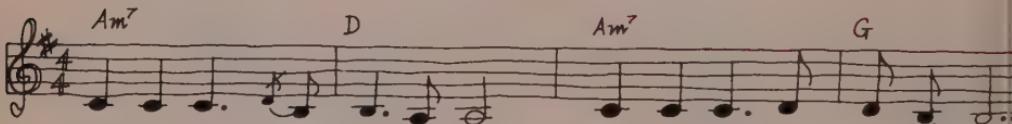
Dealing with evil involves several things. For one, it means breaking the grip it has on people; for another, showing unmistakably what an alternative life-style would look like; and for another, not just ignoring the hurt caused by humanity's disobedience, but paying up for it.

So the Story tells us that God enters the picture, the hurly-burly

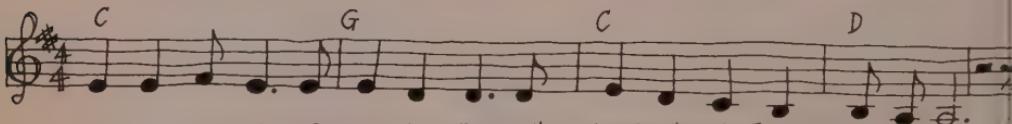


# TOMORROW BOUND ?

WORDS AND Music by BONNIE FACKRE

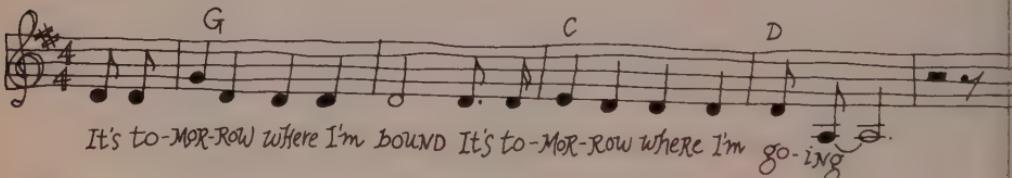


Am<sup>7</sup> D Am<sup>7</sup> G  
In this world of UN-CER-TAIN-Ty, in this world of SOR-ROW

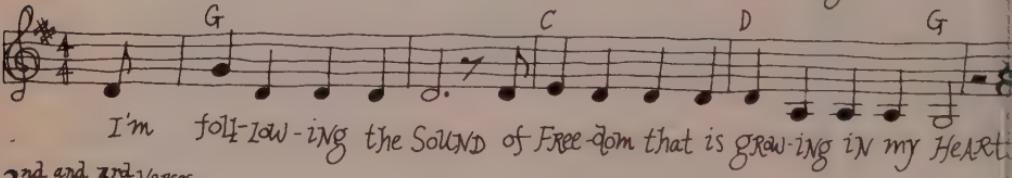


C G C D  
I'm not look-ing for yester-day, I'm trying to find to-MOR-Row

## CHORUS

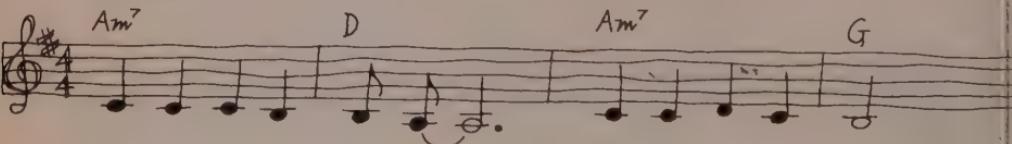


G C D G  
It's to-MOR-Row where I'm bound It's to-MOR-Row where I'm go-ing

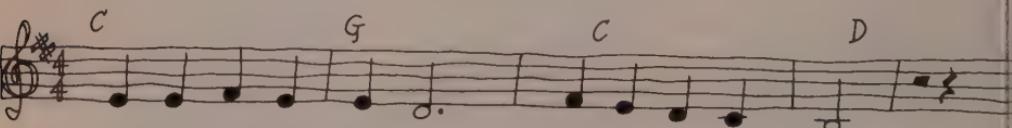


G C D G  
I'm follow-ing the sound of free-dom that is grow-ing in my heart

## 2nd and 3rd Verses



Am<sup>7</sup> D Am<sup>7</sup> G  
Freedom's light is shining Glowing in the air  
If that's where you're heading I will see you there



C G C D  
Dance to the surging  
Of hope soon to become  
The sign of a world living  
In the light of the rising Son

2. Freedom's light is shining  
Glowing in the air  
If that's where you're heading  
I will see you there

3. Dance to the surging  
Of hope soon to become  
The sign of a world living  
In the light of the rising Son

arena of human guilt and grief. He doesn't arrive with 45 divisions of tanks, jets, napalm, and atomic hardware. He comes as one ordinary working man. This Jesus is no superstar, but just a teller of stories, a doer of deeds, a healer of hurts. In all the doing, telling, and healing, it begins to dawn on the people close to him—the "disciples"—that this is a very different way of life. He is not a person out for himself, but a "man for others."

The world of lonely dancers can't stand having such a person around showing them up. They have to get rid of him. They turn him into a criminal and execute him by the cruellest method available.

But something else happened in this event than the dispensing of just one more visionary. Remember, the Story tells us that they were dealing with God, or "the Son of God."

## God took a beating for us

By nailing Jesus up on a cross, man was executing the logic of God's own plan to make his dream come true. That crucifixion was the only way God could show humans what was really in his mind and heart—long-suffering love. And its pain demonstrated the cost to God for man's betrayal of the hope of shalom. There is no cheap forgiveness. God's broken heart is the price paid for our turning away. The

"anger" we so richly deserve for our rebuff of his friendship is overcome in God himself by his mercy. God takes the beating for us, so to speak. That is what it means to say "Christ died for our sins."

But there is more to come.

The grip of evil in which the world is held is broken. The strange spell cast over the dancers that turns them from the Light is ended. Death—separation from God—is over on Easter morning. The resurrection of Jesus is more than the revival of a dead body—doctors can do that now by massaging a heart, and the science of tomorrow may have more than that in store for us. Easter is a sign and seal that we are no longer under the sway of what the Bible calls "the principalities and powers." Shalom can be! God's hope will happen. The "Kingdom of God" will come.

**A new  
ball game  
and  
a new  
ball club**



This heavy transaction that takes place in the life, teaching, death, and resurrection of Jesus is the hinge of history. After it, things are different. There's a new ball game. The world is "Christic," alive with the presence of hope, open to new possibilities because the powers of evil no longer run riot. True, as long as the world

exists, egotism will be busy corrupting the best spurts forward we humans can make, for this is earth we live in, not heaven. The Kingdom will come only in God's good time. But, the Storytellers see the world with a new pair of eyes. They can "discern the signs" of Christ's presence in it, tracing the hints of shalom that God brings into our world wherever there are struggles and victories for peace and freedom—within man, between humans, among nations, in nature, and with God. Where there are such signs of hope we have the "fruits of the Spirit."

Just as there is a new ball game, there is a new ball club. That is the fruit of the Holy Spirit, too. A "new Israel," the church, is called into being to report the happenings surrounding Jesus, to embody Jesus' life-style in its own communities, and to live it out in the world as agents of reconciliation and instruments of liberation. The church is a "tomorrow people," lured on by the vision of shalom that God projects on the screen of the future. What gives them hope is the fact that they've seen the dream take on reality in Jesus. And that same Future, and its breakthrough in Christ, also gives them a sense of urgency about doing something to show people what the vision is all about. They are pilgrims and strangers to the status quo of slavery, injustice, untruth, hate and hurt, determined to set up signposts to shalom in this world.

## Signposts of a new life-style

QUESTION: Well, what are the signposts? What is the life-style that comes from believing the Story?

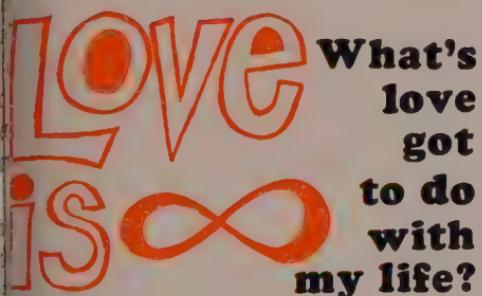
ANSWER: Paul, one of the first organizers of the new Storytelling communities, wrote some important letters to these early Christians that are preserved in the Storybook. He did it to advise the early congregation on their life-style. He summed it up in three words: faith, hope, love.

*Faith* is our personal response to the Story. Faith is betting our life on the God who reaches out to us in the happenings of the Story. It is trust in the relentless love that bounds toward us through the Story. And it's a penitent trust in the suffering love that accepts us in our unacceptability. This kind of faith is kept warm and vital by the life of prayer—confession, thanksgiving, petition, intercession, covenant, adoration.

*Hope* is our stance toward the yet-to-be-told Tale. Based on faith in what God has done and is doing, hope orients toward that which God promises he will do. Hope is the confidence that God will be waiting for us with his offer of shalom in our every tomorrow. And it's the assurance of its fulfillment in a Great Tomorrow. Hope is "aiglatson," for

ward nostalgia, or appetite whetted for the not yet.

*Love* is the child of the marriage of faith and hope. It is care for the things that God cares for, and keeping close to the stirrings toward shalom for which hope looks and longs. It is compassion for the weak and the hurt, the neighbor in need as the Good Samaritan parable explains (our neighbor, the green earth, as well as our human neighbors). Most of all, human love struggles after God's love to do good to those who do us in, our enemies. So a Christian life-style covers the clock. Grounded in the events that surround Christ, it is past-oriented. Moving out to love and to serve the neighbor in need, it is present-oriented. Lured by the God who meets us at a rendezvous point out ahead, it is future-oriented. Faith, love, hope, these three. And the greatest of these is love.



**QUESTION:** What does this love and love's Story have to do with where people live—the day-to-day hassles and hangups, the headlines of our newspaper, what we do when we get up in the morning or where we go out at night?

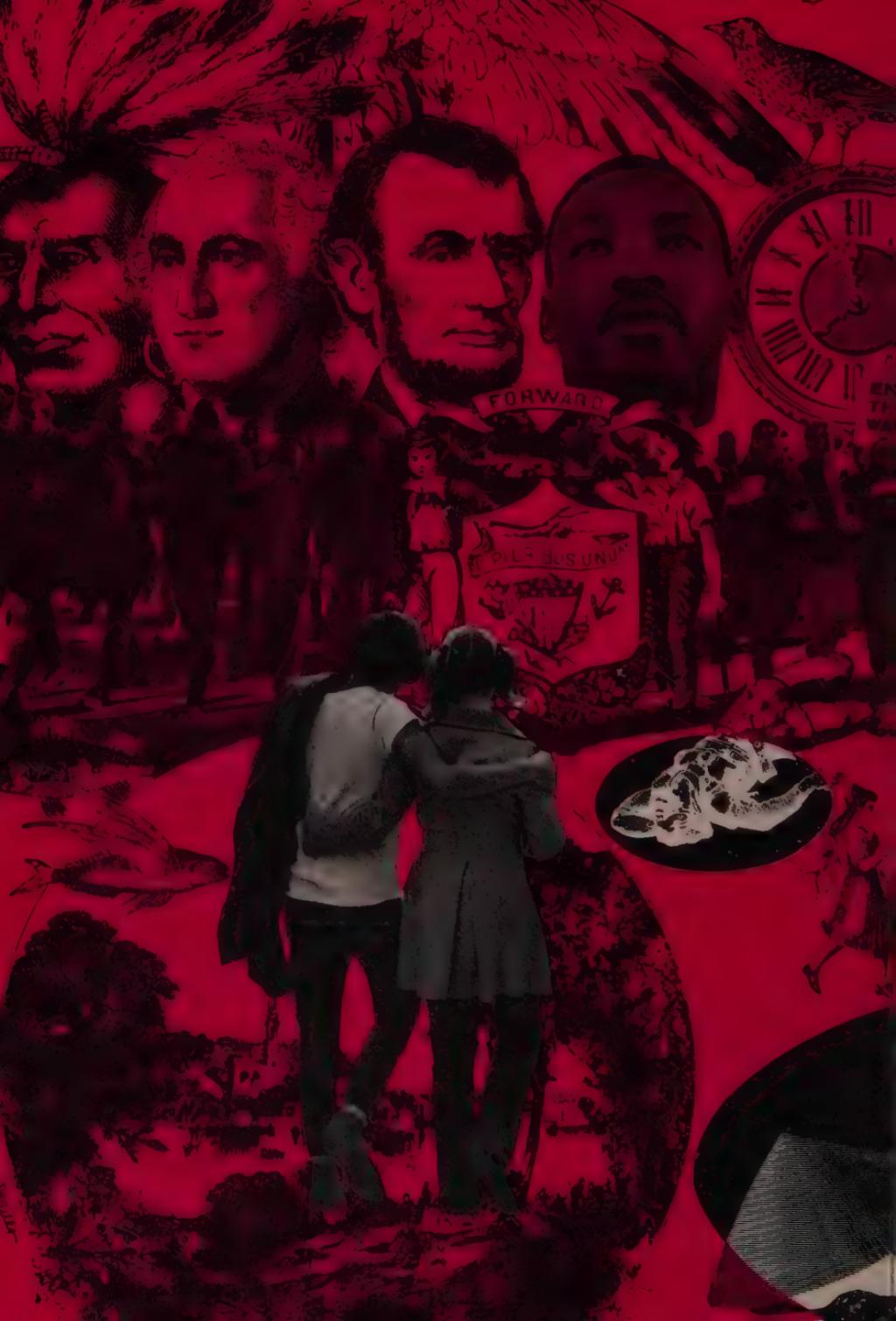
**ANSWER:** It makes all the difference in the world. If you bet your life on it, you know who you are, how to make some sense of the events around you, and what you are called to do about them. Let's take a hot issue — the struggle for justice by black citizens, including the movement for black power.

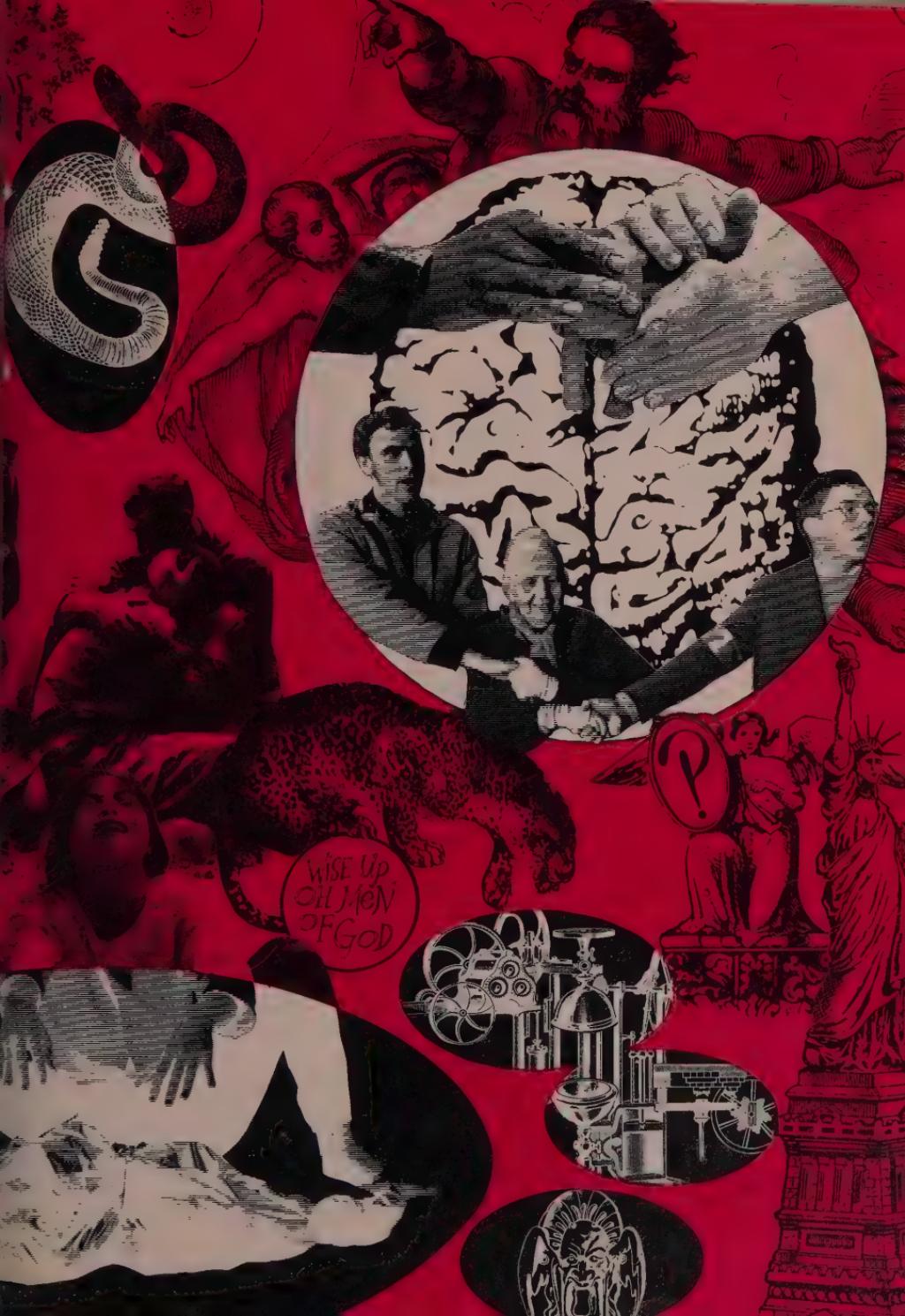
From the *beginning* of the Story, we get the call to treat every human being with dignity because each is made in the image of God. As that image includes the freedom to choose, Story-believers will struggle for the right of every human to have a say in his or her own destiny, and to be liberated from any tyrannies that stand in the way of that God-given right.

From the *middle* of the Story—Jesus—we get a confirmation of that call in his life for others, and a particular emphasis on the dignity of victims who have been put down (the Jericho road).

From the *End* of the Story—shalom, the Kingdom of God—we get the pull of a vision that does not settle for liberation alone. Here is a dream of a world in which people are not only free to be, but free to be together. Reconciliation is the companion and crown of liberation.

The art montage on pages 32-33 is available as a 15" x 22" poster printed on heavier paper. Send \$2.00 for each poster (includes mailing container and postage) to: YOUTH, Room 1203, 1505 Race St., Phila., Pa. 19102.





WISE UP  
OH MEN  
OF GOD

# HOPE



## Where is the power of the people?

QUESTION: Where does Black Power come in?

ANSWER: Another look at the start of the Story reminds us that God's first hope for a world of peace and freedom was frustrated by the revengefulness of man. In the rich symbols of the book of Genesis (tales to be taken seriously, but not literally), Adam and Eve overreached themselves, and Cain killed Abel. That self-centered craving to "look out for number one" instead of God or neighbor (which is sin) has stuck to us ever since. And it stands in the way of any attempt to get justice and dignity for put-down people.

Art montages designed by Bob and Sandy Bauer.

All photos of the Fackre family by John Goodwin.

Photos on pages 32-33 by Ed Eckstein, John Goodwin, Charles Moore, Don Rogers, Hap Stewart, U.S. Army, and Wide World Photos.

To be aware of the resistance to evil to good works is to realize that we need more than sermonizing, finger-waving at tyrants, and appealing to people's better nature to get them to give victims a break. That something more may have to be power that checks and balances the oppressive "power structures" that deprive black people of their rights to a decent job, a place to live, or even life and limb. Power does not mean violence, but organization, votes, people, economic and social resources and actions, the kind of thing that Storyteller, Martin Luther King, Jr., sought to bring together in his movement. And it is why other groups of people who feel victimized are "getting it together" in movements for student power, women power, labor power, red power, and so on.

Another example of taking seriously is found in the charters of democracies. For example, the United States Constitution recognizes the ease with which too much authority unchecked by the power of the people can bring tyranny. It refuses to concentrate power in a single place or person, requiring instead three branches of government—executive, legislative, and judicial—each one checking and balancing the other. The people who wrote that were realistic about human nature because they took seriously at least that part of the Story.

## Where innocence is slaughtered . . .

QUESTION: All this talk about power and conflict doesn't sound much like the dream of shalom, or for that matter the cheek-turning life-style of Jesus. How do you square this with those things?

ANSWER: Yes, talk about power plays does not sound much like the love which Jesus was, God is, or the Kingdom will be. Christians live in the blazing light of those claims. But what happens when someone really lives the perfect life? He is crucified. In that lies the tragedy of our fouled-up world. It slaughters innocence.

To do that to Jesus enabled the Story to unfold, disclosing God's mercy toward us. Now you and I are not Jesus, nor are we expected to play at being Messiah. We have the more modest role of being his disciples. As far as our actions in the world are concerned, that means letting them come more and more under the control of the vision. That includes constantly asking how love can come to terms with the facts of an evil world—and how its intentions can be translated into conduct that helps innocents instead of leading them to slaughter. For example, to ask black citizens literally to turn their cheeks when racists keep their children in hunger, rags, and ignorance is to ask them to turn their back on innocents. The tragedy is that when an oppressed people do

face front to protest, demonstrate, and fight for the rights of their young, they seem to be violating the admonition to live the life of Kingdom purity, to return good for evil. The sad thing that Christians learn sooner or later is that the perfect standards of the Kingdom must always lure them, and judge them when they break it, but that it cannot be neatly packaged and exported from heaven to earth. On earth, where sin exploits cheek-turning love, we have to find ways of embodying the intention of love, short of acting it out to the letter. And that is what gets us into questions of power, and its push and pull.

**Is there  
no  
fighting  
back?**



QUESTION: But what happens when push comes to shove? What about violence?

ANSWER: Jesus often answered questions by telling parables, drawing pictures. Let's sketch a picture that puts this issue together with what we've been discussing.

We have to make decisions at three different levels. Let's call them "heaven," "earth," and "hell."

Heaven is the dream of shalom, the way the world is supposed to be. It's a vision of life together in which people love each other, nature, and God, and receive back perfect love

and harmony. That kind of "agape" love, and its result in shalom, is the standard Christians must always go by. Anything short of it is sin.

But we've said that in the day-to-day dealings which we have in this world we have to settle for less. So on "earth" we have codes like the Commandments that say "thou shalt not," moral laws like justice and freedom which keep people from ripping off other people's rights, and institutions like the state to protect the innocent and weak by its government, courts, and peace keepers. All this is less than the perfect love of God, for it involves restraints rather than cheek-turning. But it is necessary if society is not to fall apart. So, in the average day-to-day affairs of this life, we have to have some guiding principles to go by and some institutions to hold it together. This is our second level of decision, one that translates love into the hard realities of daily life.

But sometimes these normal realities become abnormal, especially when man by his inaction permits justice, freedom, and society's guidelines to wither. Man's sin breaks into a sickness of epidemic proportions. The rise of Nazism and its extermination of Jews is a holocaust of that kind. It reminds us of what man is capable. And there are other expressions of that kind of tragedy and tyranny in our time. How do we respond when something like that happens?

There's certainly no room for violence in "heaven," the Kingdom of

God. It is an evil act, pure and simple. On "earth" it is wrong, too, for it destroys that normal fabric of relationships among people necessary for society to survive, as well as being short of the vision of shalom.

In "hell" things are different. In hell, shalom is still our polestar, and anything less than shalom is a breach of God's dream. But hell is "where the devil shows both horns and all his forked feet"—where tyranny runs riot. Dietrich Bonhoeffer, the Christian martyr and theologian who was killed in a Nazi concentration camp for his part in the underground, and particularly in a plot to assassinate Hitler, came reluctantly to that conclusion—that in such a hell Christians must take on tyranny with whatever means at hand.

Colin Morris, a missionary in Africa, writes today in the same vein, saying that Christians must participate in liberation movements against oppressive colonial powers. It is *never* possible to bless these decisions—to say "praise the Lord and pass the ammunition." They are tragic choices to which we are driven when all other options fail. And for Christians, such short-circuiting of the dream must always be checked out by other involved Christians so we do not let our whims or biases determine such action. To fail to act before such horrors is itself a kind of act. Not to decide is to decide—for it means allowing the powers of evil to go unchallenged.

Like Christians who took part in the American Revolution or joined

# STATEMENT OF FAITH FOR SKYE'S TIME

Oh God!  
We think you're here, we've seen you there  
You're Before and Now and  
Tomorrow  
You made it  
You made us  
and You show us why.

Your prophets say we blew it but  
You tell us not to take it like it is  
and we can make it better.  
Your rain falls on each of us  
Your son shines on  
His energy brings us together.  
Come and get it, you call,  
then give it all back  
to losers.  
Peace and revolution, brothers!  
Let it all hang out and you'll be free.

Joining you forever  
We recognize that's your sun.  
We understand it's your rainbow

wow ?

(Freely translated from UCC Statement of Faith by Gabrielle Fackre)



Bauer

the struggle against the Nazi extermination of six million Jews, we acknowledge that there are occasions when the best we can do is wrong, for it violates the standards of cheek-turning love, but "in hell" it is less wrong than letting tyranny do its demonic work.

Our discussion of the tragic ethics of hell, as well as the ethics of earth—in contrast to the purity of the ethics of heaven—drives us once again to realize that the Christian story has to be more than good *advice* about living. It has to be as well *good news* about the God who forgives us and accepts us with a breaking heart even when we do things that violate his dream.

## What about celebrating?

QUESTION: We have been concentrating so much on the horizontal issues—in secular and political affairs—that the vertical things in the story threaten to get lost from view. How does the "religious" dimension of the Story fit in here?

ANSWER: Our world with its technological power has raised the stakes in the game of life—it has made the hurts much more perilous and the hopes more promising. Wars are not fought with bows and arrows, but with napalm that can incinerate a village or atomic hardware that can destroy a metropolis. On the other hand, food and medical miracles make possible undreamed-of new life

for millions. These capacities, and the abuse of them, focus the attention of a shalom-oriented Story on how much liberation and reconciliation its tellers have to *do* as well as *tell* about.

But the Story may indeed get lost in the shuffle if we only concentrate on the *doing* to the exclusion of the *telling* and the *celebrating*. It's that flinging of the faith in the air joyfully that has to be recovered now in the midst of our effort at doing the deeds.

QUESTION: Who tells and celebrates the story?

ANSWER: One community, marked by the sign of baptism, is called to keep alive the memories and hopes that surround Jesus, the Church. The congregation at the corner of Fifth and Maple may be nothing much to write home about. But it is doing something nobody else is. It is the custodian of the Story of its Storybook. That makes it a group of Storytellers. In the very conventional things that go on—teaching third-graders about Jesus, listening to a sermon that has been sweat over by a dedicated minister, singing songs, sending its money to its denominations to keep its mission going at home and abroad, rapping about life and death in a youth group, women's guild, or churchmen's brotherhood, breaking bread and drinking wine, baptizing, confirming, marrying, burying—in these actions and events the Tale is told and celebrated.

To be what it is, the Body of Christ, the Church must get its weary bones in motion walking and working in the world. But even in its stumbling state, it is still the Body of which Christ is the Head. If God is big enough to keep company with it, we can do no less.



## **Getting the show “on the road”**

**QUESTION:** How do you put together the Christian's work in the world and his work in the church?

**ANSWER:** The Storybook says that after the resurrection Jesus was traveling to Emmaus and met two disciples. They didn't recognize him, but their conversation was so intense that "their hearts burned within them." Later, at a meal, "in the breaking of bread," he made himself known to them.

So it is in life. There are two kinds of relationship which Christ sustains with people. "On the road"—in day-to-day dealings with people, Christ is present. But he comes incognito, as the unknown friend ministering wherever the hungry are fed, the naked are clothed, and the prisoner visited (Matthew 25). Those people who help the helpless, make peace and do justice, unknowingly serve Christ in those acts. He is their unknown companion.

On other occasions, Christ is in face-to-face. He reveals himself at the Table — we know him in his communion, prayer, and in the life together of the Christian community in the church. Here he breaks his silence to speak his word and name his name.

The tragedy among church people is that they so often see only one kind of relationship with Christ — either on the road in the world or in the room in the church.

If those in the Christian community who hear the Story and do not follow the Christ whom they see in church onto the Emmaus and Jericho roads, they may find their churches suffering and dying for lack of contact with their Source.

On the other hand, if those who give their all in acts of healing and justice but couldn't care less about the Christ who offers his personal life in the church, there is a tragic incompleteness to their bond with Christ. He remains the stranger.

The fullness of relationship is one in which the Christ of the road and the Christ of the room is served and known in world and in church.

## **When religion gets personal**

**QUESTION:** Have we really gotten down to the deepest level yet? The new religions stress an individual's own experience and feelings as the most important thing.

**ANSWER:** It is true that we have not touched bottom until we get personal about faith. We put it off this long because Christianity is basically the biography of God, not our own spiritual autobiography. To think first and foremost of our own tale is to get into a kind of navel-gazing in which we still are trapped in "I, me and mine." But the goal of God's action remains unreached until His Story becomes our story. You and I were there right in the middle of those campfire back-turners, and there again "when they crucified my Lord," and there now when the word comes "choose this day who you will serve." Faith is more than belief that the tale is true. It's trust that it is true for *me*.

The religious search on today is trying to tell us that there is more to religion than just a head trip or a foot trip, all talk or all action. Of course, Christian faith doesn't go along with the mindlessness and coping out that characterizes much of the faddish mysticism. But genuine faith has got to be personal and real—a soul trip. Being a Christian is having soul, soul that can descend to the quiet depths in meditation and can fly high in acts of celebration. Its rhythms are born from the ways of God himself who is a Pilgrim of crucifixion and resurrection, humiliation, and exaltation. Personal faith is a response to who God is, who we are, and what we must do. Or better, it is learning with God to be, knowing how in the stillnesses and in the soarings to "let it be."

## How do you know you're right?

**QUESTION:** How do you know your faith is right and the Story true?

**ANSWER:** The Story has its own way of convincing. You might say that the chief Character himself steps out of its pages to confirm it. But for that to happen we have to position ourselves, like an outfielder who moves over to where the batter is most likely to hit the ball.

The passage to that place is through a series of concentric circles. At the center is God. Close in is the ring of the Gospel, the Story of what God did, is doing, and will do. The adjacent circle is the home of the Story, the Storybook, the Bible in whose pages the drama unfolds. Next out is the orbit of those who bear the Book, the community of Storytellers, the Church. On the outer rim is Storyland, the world in which men work and play, love and hate, laugh and cry, live and die.

The way to God is down the cone: a life with soul immersed deeply in the land of hope and hurt, keeping company with a band of pilgrims squinting at their guidebook with its centerfold map. So we seek the Lord of the rings. And so we are found by him.

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Dr. Fackre is Professor of Theology at Andover Newton Theological Seminary.



Bauer

# SILENT RUNNING

fantasy flick  
launches ecology  
into orbit



**Silent Running** is a "space fantasy" and a dramatically exciting and morally stimulating exploration of man's relationship to nature and technology. It stars Bruce Dern as Freeman Lowell, a botanist aboard the Valley Forge, a space freighter designed to be a preserve for the last plants, trees, and wildlife from the earth. His three space companions refuse to go along with his scheme to save

the preserve when Mission Control orders them to destroy the geodesic domes holding the precious forests. Lowell later programs three "drones" (Huey, Devey, and Louie) to keep him company and to help him care for the ecology preserve. The film's interesting soundtrack by Peter Schickele (including two songs sung by Joan Baez) has already been released on the Decca label.

Photos courtesy of Universal Pictures



Director Douglas Trumbull (right) discusses with star Bruce Dern a scene to be shot for the film "Silent Running."

## An interview with the director BY FREDERIC A. BRUSSAT

The film, **Silent Running**, marks the directorial debut of 29-year-old Douglas Trumbull. When Trumbull was 23, Director Stanley Kubrick hired him to create the special effects for **2001: A Space Odyssey**. For three years he worked on models and various photographic effects for the spectacular film. Trumbull also con-

tributed some of the special effects in **The Andromeda Strain**, another very popular science fiction movie.

I recently talked with Mr. Trumbull about his work in films, the various themes of **Silent Running**, his vision of technology and ecology, as well as his view of youth's role in shaping the future.

**Q:** Could you give us some background on your career and how you came to make *Silent Running*?  
**A:** Well, after I finished with *2001* I went back to Los Angeles and started a business of my own doing title, television commercials and other special projects. I met Mike Gruskoff, the producer of *Silent Running*. At that time he was a theatrical agent, and I asked him if he would be interested in representing a "special effects man" rather than a movie actor. He thought it sounded very interesting and that there was a lot of potential in what I had learned on *2001*. He suggested I write a story for a screenplay. In about two weeks I wrote a ten-page outline which became the basis of *Silent Running*. Universal Studios went for it instantly, just loved it. Our timing seemed to be perfect.

**Q:** Did you get some ideas for your own screenplay from your work on *2001*?

**A:** The robots, Huey, Dewey, and Louie, are central characters in the film and as you know are acted by several amputees. I had that idea — of making a robot using an amputee — while I was working on *2001*. I saw a movie called *Freaks* made in 1932. That's a rough title to take — it sounds like the crudest exploitation movie you could ever see — but it's actually a wonderful movie! It's a touching, behind-the-scenes story of a bunch of side-show people and their iso-

lated life. One of the characters in the side-show is an amputee, truncated right at the waist. He walks on his hands and is always super well-dressed in a little tuxedo. Just a fantastic character. I thought that I could make a very believable robot by not just putting a man in a suit but by putting a strange-looking man in a suit. I would in effect defy the audience's imagination to figure out how it was done. The idea really grew from there.

**Q:** Was the basic concept in your ten-page outline a justification of technology or machinery? Did the original story focus on robots?

**A:** Yes it did. The ecology story wasn't part of the original outline. The initial story — which I still feel is one of the prime aspects of the movie — concerned man's relationship to machines and how far that relationship should or could go.

I am trying to do just the opposite of *2001* and several other movies which have a negative view of technology. Those films seem to say that machines are going to "dehumanize society" or that computers will take over the world and kill people. I think that's just a bunch of hogwash. What I am saying here is that a machine is not going to do anything more or less than you program it to do. It's not going to get out of control. If it starts killing people or making war, it's because you told it to do that. A machine — even

with its sophistication—is like a gun or a tool; it is totally within human control.

We have tried to show these things in the movie in a very easily "graspable" way without using a great deal of sophisticated jargon. Instead we made the computer machines—the drones—into characters which the audience can directly identify with. The computers are not abstract things built into the

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## "HOW MANY MILLIONS OF YEARS WILL IT BE BEFORE THE VIETNAMESE LAND CAN AGAIN SUPPORT PLANT LIFE?"

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wall; they are things which actually move and walk around, that can clean the floor for you, wash the dishes, mend the spaceship or do any number of complicated tasks. I hope that when the people come out of the movie they will have had their feelings about machines and technology altered a little bit.

For example, the botanist Lowell and the drones play cards in one scene. Now at this point Lowell is completely alone. He has no one to talk with or to relate to. So he is anthropomorphizing these machines—trying to make them "human." He gets out a manual of all

the basics of poker and programs them to play cards. The drone can understand the simple logic systems that help you win but they certainly don't understand and think like bluffing or the human aspects of expression. They can't function in the game at all!

**Q:** But there are several sequences in the film when the audience gets the feeling that the robots are thinking creatures who may have something "evil" in mind for Lowell. At times the drones are almost scary. Do you think we've been conditioned to distrust machines by other films such as *2001* where Hal the Computer turns against his master?

**A:** We've been taught a lot of cliches about robots and what they can do. But we hope that the film helps you grow in your understanding of drones. For instance, after the card game, the two drones go outside the ship and have a conversation. It looks very ominous. What are they up to? Are they plotting against Lowell? Are they going to take over the ship? The rest of the movie contradicts all that! They aren't up to anything at all! They're perfectly sweet.

In another scene the robots go down to the kitchen and confront Lowell in their own little way with the fact that he's destroying himself. He's eating plastic food and disintegrating. At least the audience may project that they are asking him what he is up to. Act

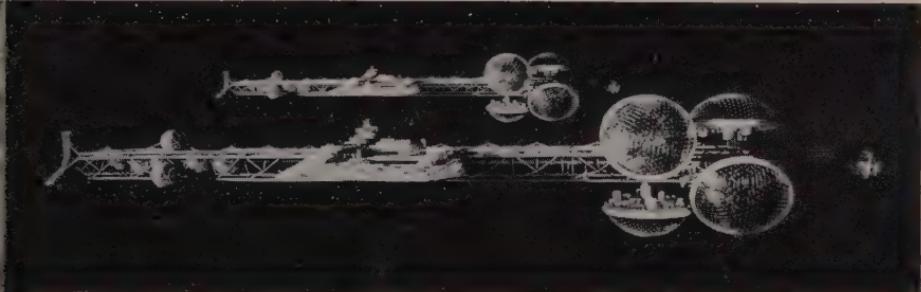
ally the robots just sit there and don't do anything; they can't talk. They've simply been programmed to follow Lowell around and they always do.

Q: In a sense, then, the real villains of the film are the other people — the executives from the space control center.

A: Just people. People are their own worst enemies. There is not

It's as if they wouldn't want to show their friends that they are capable of crying, or feeling sad, or loving someone, or showing affection. Everybody is very "don't get too near me." It's a bad state of affairs. But I certainly don't feel pessimistic about it.

Q: How do you explain Lowell's suicide at the end of *Silent Running*? Isn't that just saying that



Two gigantic space freighters with geodesic domes containing earth's only remaining botanical specimens orbit the sun.

Another animal on the face of the earth that's malevolent.

Q: Do you agree, then, with other film-makers who have a pessimistic view of the nature of man, who seem to suggest in their films that man is not to be trusted?

A: No, actually I feel sorry for someone who has or expresses a totally pessimistic view. I want to do just the opposite. There aren't enough people today expressing optimism. In fact, very few people seem to be expressing any simple emotions. People have acquired such a veneer of sophistication.

everything is so bleak that there isn't any point in going on?

A: Obviously, there are a lot of things going on in that scene. If he stays and waits for the rescue ship to come, they will board his ship and find out that he did kill the three other astronauts; that he didn't have an explosion on the ship, and that he did pirate the ship. Not only will they take him back to be punished, but they might blow up his forest. He also didn't use the nuclear bombs in his forest when he jettisoned it off into space, and he has to use them up somehow. And,



Alone with drones aboard the space freighter Valley Forge, botanist Freeman Lowell (Bruce Dern) teaches the robots how to plant trees.

of course, he's a frail person like anyone else, and he can't face what he is up against. He kills those three guys and has total remorse about it. You remember the scene where he cries and says "I'll never be able to justify what it is I did, but I had to do it." He takes a stand and is put in the position of defending it. Lowell feels that he is put in a position of being forced to kill. And later he simply can't deal with that. It destroys him.

But he stands up for what he believes in, and it's time for more people to stand up for what they

believe in—if they believe in anything. But of course, when you take a stand you have to be prepared to take the consequences.

At the same time, there were strictly cinematic reasons for ending the movie in that way. We wanted to keep it simple and leave the audience on a note of very sketchy optimism — maybe on thinking about whether or not this little drone will be able to take care of the forest. Actually the first thing people say after seeing the film is not "why did he kill himself?" but "why did he take Hu with him?"

**Q:** Has anyone ever asked you what Dewey's going to do if the rabbits multiply in the forest?

**A:** No, never thought about that one myself!

**Q:** Well, I assume Lowell programs Dewey to know what to do in all situations.

**A:** The other thing is that although the hardware and technical stuff looks believable, the film is a total fantasy. If the world got in such bad shape that botanical life couldn't survive, botanical life simply wouldn't survive. No one would ever spend the billions of dollars necessary to blast it out into space. It just wouldn't happen. But we set up a situation that isolates it from the earth in order to make the story a classic kind of understandable case. We didn't want to explore all the possible things that had gone wrong on earth, but simply to imply that something terrible had happened and everything had gone out of control. And that happens all the time. No telling how many millions of years it will be before any place in Vietnam will be able to support botanical life again. The situation there is totally out of control. A nameless directive coming down from a hierarchy of power saying "We haven't got the money to do this anymore so cut it out"—that happens all the time. Totally mundane. Everything in the movie is totally mundane. Happens all the time.

**Q:** Are you a big science fiction fanatic?

**A:** No, I don't generally enjoy science fiction. Most of it seems to be concerned with monsters or alien civilizations, bizarre things. I do like some writings by Arthur Clarke and a couple of other people; their stories are articulate projections of the future based on the probability of the way transportation technology may be developing or certain

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**"A MACHINE IS NOT GOING TO DO ANYTHING MORE OR LESS THAN YOU PROGRAM IT TO DO. IT IS TOTALLY WITHIN HUMAN CONTROL."**

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other real aspects of technology and society.

**Q:** Do you think the kinds of technology that you use in *Silent Running* are projections of probable developments in technology?

**A:** Oh, not necessarily. At times the film questions the need for all kinds of technology. For example, the space freighter has a big machine that plays billiards. That is a projection of a future possibility. It was made by AMF and is actually a real machine used on production assembly lines to automatically pick up parts and put them

on a punch press. AMF makes most of the automatic pin spotters for bowling alleys. We thought this billiard machine was a projection of a probability in family billiard centers. But it's just ridiculous! Sure, it's within the technology to build a machine that will automatically pick up the pool balls and put them on the table for you. But you can do it much faster yourself! There are lots of things that

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**"YOUTH SAY: 'WE'RE THE CHILDREN OF THE TECHNOLOGICAL REVOLUTION AND IT'S NOT MAKING US ANY HAPPIER.'"**

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it's stupid to have machines do!

I'm at a point now—since I've gotten into the ecology movement—where I believe that we spend too much money and too many resources supplying machines with energy to do things which we should do by hand. I think people are finally going to realize that they have no right to use up 50 gallons of water in their automatic dishwashers or all the energy to heat the water when they could wash the dishes by hand. We're going to find that people simply don't have the right to consume thousands of gallons of gasoline

to move a 2000 lb. car from here to there. That is absolutely ridiculous! If the present rate of consumption of energy on the earth continues, there won't be anything left for the future. So in *Silex Running*, we are trying to show that there's a definite point where machines are not going to make your life any better and you might as well forget about them and go ahead and do something for yourself once in a while. Set the pool balls up for yourself. Make your own food. Get back to some of the simpler things.

Q: There does seem to be a movement in that direction among young people. While there are more and more machines available, at the same time, there is an increasing reaction against technology.

A: Yes, I think there is a definite tapering off in technology. Many young people are saying "Forget it. We're the children of the technological revolution and it's not making us any happier, in fact, it's making us less happy." People have realized that they can't absorb any faster rate of change in technical and physical, in their environment and in their lives. They want to settle down and get back into the meaningful aspects of life rather than sit in front of the television set all the time. That has proved to be a very unsatisfactory kind of life. It's happening on a larger scale, too. For example, the

Federal Aviation Association made a study to see how we can get people faster from Los Angeles to New York and back again. First they thought the solution was the SST. But then everyone realized that saving an hour of flight time in the air is nothing compared to solving the problem of urban congestion and transportation from your house to the airport. The SST is down the tubes and now attention

A: Oh, that's my art form! You know I was an illustrator, then I went into animation, then into films, and now I'm directing films. I like the visual end of it—making models and robots and other things — that's my little niche in the movie business. What I try to do is structure stories around the visual things which I do best. I'm not going to go out and make a Western in my next picture. I'm



In despair over his plight, Lowell drives erratically through his space ship's lower level.

has turned to solving some of the problems which relate more directly not just to airplane passengers, but to everyone. The question is: how can we relieve traffic congestion, get the cars out of town, and put in efficient rapid transit systems while still giving people an amount of privacy and freedom in their lives?

Q: Did you find that a large element of making *Silent Running* was play — not the message so much as the sheer fun of putting it together and playing around with visual techniques?

not interested in Westerns at all.

But although *Silent Running* is a space film and has a lot of special effects, I do think the balance between the visuals and the story is good. We really tried to do both — create a visually exciting picture and an engaging story.

Q: What do you think about youth today? Are they any different than other generations?

A: I feel they are different. Of course, in the overall scheme of things, cultures go up and down, ebb and flow. There are problems and then there are no problems.

So I don't believe that humans are essentially different now from what they were 100 or a thousand years ago; the human being is a pretty consistent animal. When things get out of hand in one direction, there's finally a reaction against it. We're in a situation now where things have gotten out of hand, and it is the young people who are seeing it. At the same time, I think they realize that the only way some of the failures will be reversed is if people on an individual basis commit themselves to do something to act in an individual way.

Q: Like the botanist in your film.  
A: Right. People have to make a commitment and then go in and do what they think is right. You can't just not vote and excuse yourself by saying, "well, everything is out of control anyway." A lot of kids are learning that you can go in and vote; you can write a letter to your Senator and change something. In fact, they are finding out that personal action is effective.

Q: But you can't write a letter to your computer. Technology is hardly a "participatory medium." Wouldn't you agree that one of the reasons we are seeing so much reaction against technology is that people are afraid that the individual will not be able to control it? If you don't actually write the program, you can't change what a

machine does, and one of those few people in power may use those machines to his own advantage.  
A: That's always true. But the point that has to be made—and the one I was trying to make in this movie—is that computers, information storage systems, and communications systems are not necessarily malevolent. Perhaps after we've dealt with technology long enough we will realize that fact. With computers you can handle more information, do all the tax returns, calculate complicated figures and do other jobs which human beings just couldn't do in a million years. Plotting an orbit for an Apollo moon shot is an astronomical calculation that couldn't be done by a thousand men working 10 years. Those uses of technology are legitimate.

I think if people are independent and feel a strength in themselves and their position in life, they won't be afraid of technology as a whole. It won't upset them if in the future their phone number is the same as their checking account number which is also the same as their license plate number. Such systems will be acceptable means to simplify bookkeeping and accounting systems.

Everyone seems to think that technology and information systems are dehumanizing. The things that are really dehumanizing are people driving in automobiles alone by themselves and not talking to other people; or people sitting

front of a television set and not relating to others. Just people not communicating. It's plastic plants and all the other plastic things around you. It's the isolation and a veneer of sophistication that make people unhappy, not that they have a number on their bank account or that the computer makes a little error every once in a while. Technology is just something people can put a label on and attack.

Q: It is an obvious villain.

A: Yes, but the real villain—the cause of so much unhappiness—is around you every day. It's you and your friends. It's your relationship—or lack of it—with other people.

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Author Brussat is editor of Cultural Information Service, affiliated with Lutheran Church in America.

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**"WHAT'S REALLY DEHUMANIZING TODAY IS THAT PEOPLE ARE NOT COMMUNICATING WITH OTHER PEOPLE."**

Determined to save the last of the earth's botanical life, Lowell prepares to blow up himself and Huey (the damaged drone) by using nuclear detonators.



# BEING TOGETHER BEYOND THE STARS

St. Francis  
called the sun and the wind  
and fire  
his brothers  
he called the moon and the stars  
and water  
his sisters  
and earth he called  
mother  
Today we're no longer in a  
family way  
(although for better ecology  
maybe we ought  
to be)

Today  
sainthood  
(or call it being human)  
still means being  
together  
with oneself  
and the whole world  
but now  
the St. Francis test  
is whether you can call  
the Vietcong, the Cubans,  
the Chinese  
(or the neighbors  
next door)  
brothers  
the raped women of Bangladesh  
or Watts  
sisters  
the whole human race  
mother and father  
(to be honored  
so that your days may be long  
on earth)

This spinning  
blue and orange and white  
globe in the skies  
is really  
one ball of wax  
(it says here  
in fine print—  
and in cosmic-sized  
letters  
for those who can read  
the signs  
of the times)



God, help me be  
in tune  
with your creation  
in harmony  
with all your  
children  
in the name of  
your Son  
who showed us  
(as well as Francis  
and every one else)  
what being a saint—  
being human—  
is really all about

Amen

Ted Braun

# TOUGH AND GO

## Title Attacked

In your May issue of YOUTH you titled your article on a prison-guard game, "Now I Know Why Attica Happened." If you were inside the institution, lived in the town, had a visit to the prison or had relatives who worked or did time there, you **maybe** would know how and why Attica happened. There is no or very little inmate beating without reason. Also, the inmates are not tied up all the time. True, they are locked in their cells quite a bit, but that is only because the institution is being rebuilt.

I must say, however, that I think YOUTH is a fantastic magazine, for it is very updated, interesting and—well—just great. But I would appreciate it deeply if in the future you refrained from referring to Attica unless the information is factual. We've gone through enough misunderstanding and tragedy.

—M.W., Attica, N.Y.

You don't know why Attica happened, unless you presume to know more than the Grand Jury and the special Investigating Committee of N.Y. State who are still about doing their homework!

What happened in Attica on Sept. 13, 1971 was no simulation game, and to take a good article and use what has become a by-word for tragedy is irresponsible editorializing on the part of a responsible magazine.

—C.W., Attica, N.Y.

## Games vs. the Real Thing

You've done two intriguing articles recently on how "games" are helping people to get some understanding of the world. The latest one was the prisoners vs. the guards in the June issue and in April it was the Grindstone experiment on war.

Games are a big thing these days trying to help people get a gut feeling for situations that they're unfamiliar with—such as poverty, racism, prison, war, ecology, etc. And they're good as far as they go. But the players must realize that no matter how much insight they gain from these games, it is not a substitute for the real thing, learning first-hand what it's really about.

—D.L., Philadelphia, Pa.

## Like It Is

I feel that YOUTH is a marvelous magazine. It shows life and growing up as it really is for young people all over the country.

—M.S., Monroe, Wis.

## Like It's Not

Being a Christian teenager is rough because life is very confusing. Don't let letters from parents scare you. Keep printing the truth, and not the lies that some magazines print. They tell it like they wish it was, but kids need a good magazine right now.

—L.W. Vancouver, Wash.

# Youth is a friend you can trust

## Touch & Go Talk-back

In the April issue of YOUTH, a subscriber wrote in and said that he was going to cancel his son's issues because such topics as ESP, homosexuality and schools with no discipline have no place in a church magazine. I must say I would rather have my son read this magazine than some of the other magazines on sale now.

The article on homosexuality was written by two doctors who know what they are talking about. And there was nothing objectionable about the other articles referred to—they were very interesting!

I think it is rather foolish when such a great magazine is on the market and parents don't allow their children to read it. All things in YOUTH are about life, and kids are going to find out about such things anyway. So why not let them learn it from people who know what they're talking about. Thanks for such a great magazine.

—N.D., Wooster, Ohio

## A Hit Where It's Needed

I want to tell you how much I and the other kids in my church enjoy YOUTH. It has a lot of special things to say that are relevant, and sometimes hit a person right where it's needed. I especially enjoy the great Creative Arts issues. I'm glad to see so many kids across the U.S. interested in creative work. Anyway, thank you for "thinking up" YOUTH. Keep it coming!

—K.K., New Troy, Mich.

Youth can build bridges where there aren't any. Youth don't need to be phony. Youth have the power to change the world. Youth can have fun, too! And that's what YOUTH magazine is all about. It happens 12 times a year (64 pages each month). And no advertising—except among friends.

I want to subscribe to YOUTH. Enclosed is my check for  \$5.00 for one year's subscription;  \$9.00 for two years.

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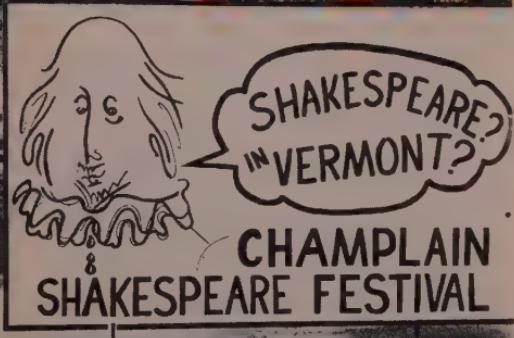
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Attach additional names  
and addresses.

# summer



Photos by Jon Siegel  
Copy by Lewis Chambers



The dream of someday becoming an actor or actress is often tested in summer stock theatre. One such program for young performers is the Champlain Shakespeare Festival run by the head of the drama department of the University of Vermont. More important to most young people than the three units of college credits that they can earn is the togetherness they experience in learning lines and rehearsing, painting the walkway in front of the theatre, mastering technical work back-stage, performing as a cast, and just enjoying being together.



# stock



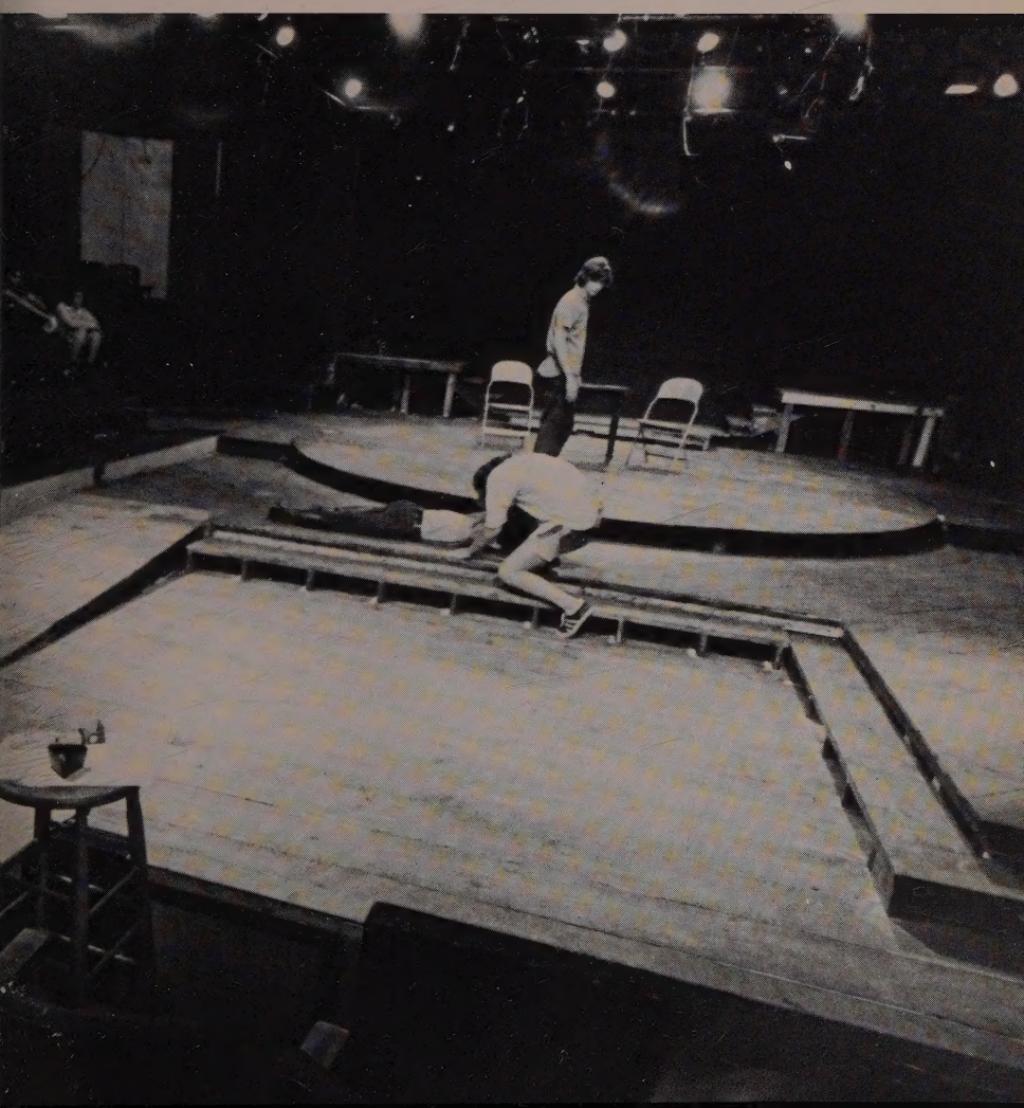


To catch the flavor of Shakespearean times and to communicate it to the audience, budding performers practice the dances of the period, study costume and scenery, and probe the philosophical and political nuances of Elizabethan drama. Also, training in installing and in operating on cue the lighting and special effects equipment is part of the summer experience. One high school student says, "After a boring year in school, I decided I needed a summer doing something productive, worthwhile, and hopefully fun."





The emperor has been assassinated. In a carefully choreographed scene in Shakespeare's "Julius Caesar," the rabble of Rome (played by the members of the apprentice class) move from all-out pandemonium to the revenge slaying of Cinna the Poet, whom the mob has mistaken for Cinna, an assassin. For the cast, the intimate theatre-in-the-round means intense involvement in the many aspects of the play from start to finish, for performers never leave the arena. With great patience, the company's director, Ed Feidner, allows student actors to find their own way in their roles. "We're developing actors, not robots."





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